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EIGHTY

MUSICAL SENTENCES,

TO ILLUSTRATE

CHROMATIC CHORDS.

BY

G. A. MACFARREN, MUS. DOC.

PROFESSOR OF MUSIC IN THE UNIVERSITY OF CAMBRIDGE, AND PRINCIPAL OF THE

ROYAL ACADEMY OF MUSIC.

London :

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chords when employed to change the key (in which case they are diatonic chords in the new keys) and when employed without change of key (in which case they are chromatic chords in the permanent key). These are, when used chromatically, the chromatic concords of the supertonic and the minor 2nd. in the minor form of the key; and the same chords, as well as those of the subdominant minor and of the minor 6th. and of the first inversion of the triad with the diminished 5th., in the major form of the key.

The particular fact illustrated in the Sentences from No. 22 to the end, is that, though consisting of the same intervals, the discords derived from the three fundamental roots, are proved by their resolution to belong either to the dominant, or to the supertonic, or to the tonic. The natural resolution of dominant discords is upon a chord of the tonic. The natural resolution of supertonic discords is, either upon a dominant dis-

cord, or upon a tonic concord. The natural resolution of tonic discords is, either upon a dominant discord, or upon a supertonic discord. Other progressions than these occur in musical composition; but the term "natural" is here employed to signify the most usual and the most definite treatment of the harmonies in question. When the student is familiar with what I here call the natural resolutions, it will be for him to exercise his own discretion in making still more various applications of the chords.

The author is happy to issue this publication as a confession of musical faith, avowing implicit belief in the harmonic theory on which it is based, and thorough conviction that the theory accounts for everything that is beautiful, and guards against what is unsatisfactory in musical combination and progression.

August, 1875.

G. A. MACFARREN.

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SENTENCES

TO ILLUSTRATE CHROMATIC CHORDS, BY G. A. MACFARREN.

No. 1. Modulating to G,

a b a a a a a a

No. 2. Chromatic Chord of Supertonic in the Minor Key.

a b a a a a a b a a a c a a a a

No. 3. First Inversion of Chromatic Chord of Supertonic in the Minor Key.

a b a b c b a b c a a

No. 4. Modulating to A ♭.

a b a a a a a a

CHROMATIC SENTENCES.

No. 5. Chromatic Chord of Minor 2nd in the Minor Key.

A musical score for the song "The Rose Tree". It features a treble and bass staff in C major, 2/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#) and the time signature is 2/4. The melody consists of eighth and quarter notes, while the accompaniment uses a simple chordal pattern. The lyrics "The Rose Tree" are written below the bass staff, with the notes "a", "c", "d", "a", "a", "c", "d", "a", "a", "a", "c", "d", "a", "a", "e", "a", "a" aligned with the notes.

No. 6. First Inversion of Chromatic Chord of Minor 2nd in the Minor Key.

[illegible]

No. 7. Modulating to E \flat .

a c b a a 7 c b a a a c b a b a b7 a b5 a

No. 8. Chromatic Chord of Subdominant.

[illegible]

No. 9. First Inversion of Chromatic Chord of Subdominant.

Handwritten musical score for "The Bird Song" (BWV 171) by J. S. Bach. The score is in 3/4 time and consists of two staves. The upper staff is for the right hand and the lower staff is for the left hand. The key signature is one flat (B-flat). The piece is in G-flat major (three flats). The notation includes various musical symbols such as notes, rests, and bar lines. Below the staves, there are fingerings indicated by numbers 1 through 9.

CHROMATIC SENTENCES.

No. 10. Second Inversion of Chromatic Chord of Subdominant.

a a c b b c c a a — b c c a b c a a

No. 11. Modulating to E \flat .

a c b a b c a a b c a c b a b 8 a a

No. 12. First Inversion of Chromatic Chord with Diminished 5th.

a c b a b c a a b c a b c b b 8 a a

No. 13. Modulating to A \flat .

a a b b c b a a b a b 8 a a a

No. 14. Chromatic Chord of Minor 6th of the Key.

a a b b c b a a a — a a a a a a

No. 15. First Inversion of Chromatic Chord of Minor 6th.

a c a b a b a b a b a a

No. 16. Modulating to G.

a a a a a a b a a

No. 17. Chromatic Chord of Supertonic.

a a a a a c a a a a a b

a — a b a a b a a a

No. 18. First Inversion of Chromatic Chord of Supertonic.

a — b a b a a — b a a b a b a a

No. 19. Modulating to D \flat .

a a a b a a b a a a a a b a a a a

No. 20. Chromatic Chord of Minor 2nd.

a a a b a a b a a a c b a 8

(7)

a b a a a b a a a b a c b a a a a

No. 21. First Inversion of Chromatic Chord of Minor 2nd, of Subdominant, and with Diminished 5th

a b c a b a a a a a a a a a a

No. 22. Chromatic Chord of Supertonic 7th in the Minor Key resolved on Dominant Discord.

a b c a b a a a a a a a a a a

(5)

a — b c a b a a a

No. 23. Chromatic Chord of Supertonic 7th, in the Major Key, resolved on Dominant Discord.

a — b c a b a a a — a a

(5)

a — b c a b a a a

No. 24. Chromatic Chord of Supertonic 7th, in Minor Key, resolved on Tonic Concord.

a b a c d b a b — b b b c a

(5)

a b a c d b a c c c a a

CHROMATIC SENTENCES.

15

No. 25. Chromatic Chord of Supertonic 7th, in Major Key, resolved on Tonic Concord.

a b a c d b a b — b b b c a

(5)

a b a c d b a c c c a a

No. 26. First Inversion of Supertonic 7th, in Minor Key, resolved on Dominant Discord and Tonic Concord.

a b b c b d b c a a a b b c b c a a

No. 27. The same in the Major Key.

a b b c b d b c a a a b b c b c a a

No. 28. Second Inversion of Supertonic 7th, in Minor Key, resolved on Dominant Discord and Tonic Concord.

a c a c a c b b a a — c a c a c c a a

No. 32. All the Inversions of Supertonic 7th, in the Minor Key, resolved on Tonic.

(7)

a — a b a b b a b b c a a a c e d

b a c a e a b a c a d c a e

No. 33. The same in the Major Key.

(7)

a — a b a b a b c a a a c e d

b a c a a a b a c a d c a a

No. 34. Chromatic Chord of Tonic 7th, in Minor Key, resolved on Dominant Discord.

a a c b a c a a — a b a a

a a c b a c a a — a b a a

CHROMATIC SENTENCES.

No. 35. The same in the Major Key.

a a c b a c a a — a b a a a a a

No. 36. First Inversion of Chromatic Chord of Tonic 7th, in the Minor Key.

a a a b a c b b d b a a c a a

No. 37. The same in the Major Key.

a a a a b a c b b d b a a e a a

No. 38. Second Inversion of Chromatic Chord of Tonic 7th, in the Minor Key.

a a b a b a b

a c b a b a c a b c a a

No. 39. The same in the Major Key.

a a b a b a b

No. 40. Third Inversion of Chromatic Chord of Tonic 7th, in the Minor Key.

a a-c a a b b a d b a a b c a a

No. 41. The same in the Major Key.

a a c a a b b c b a d b a a b c a a

No. 42. Chromatic Chord of Tonic 7th resolved on Supertonic Discord, and Inversions of same, in Minor Key.

a a a a b b a a a-b b b c c b c b

(9)

cres. *f* *p*

a a c c c c a b a a a d — c e e e

No. 43. The same in the Major Key

sf *sf*

a a a a b b a e a a — b b b c c b e b —

(9)

cres. *f* *p*

a a c c c c a b a a a d — c e a a

No. 44. Dominant 7th with all its Inversions, in the Minor Key.

cres. *f* *p*

a a c c c c a b a a a d — c e a a

(5)

cres. *f* *p*

a a c c c c a b a a a d — c e a a

VII VIII IX

No. 45. The same in the Major Key.

a a a a b c a b a a a a c b a b c a b a a

II V IV VI V IV

(10)

a d m b a c a b a a b c a a a a c a a

VII VIII IX III I

I—Resolved on 2nd Inversion. II—Resolved on Tonic Chord direct. III—Dominant without 7th. IV—First Inversion. V—Second Inversion, resolved on Tonic direct, with 7th falling. VI—Second Inversion, resolved on 1st Inversion of Tonic, with 7th rising. VII—Third Inversion. VIII—Second Inversion, with Root omitted. IX—Dominant 7th resolved as 1st Inversion of Mediant, $\frac{9}{\sharp 6}$

No. 46. Dominant Minor 9th resolved on Root, in Minor Key.

a a a a c b a b b a b c c a b c d b c a a

9/7 8 9/7 8 9 8 9/7 8 9/5 7/5 # #

(10)

d d b a a a a b a a c a a

9/7 8 7 8 3 7 #

CHROMATIC SENTENCES.

No. 47. The same in the Major Key.

(5)

a b b a a b c a b a b

$b_9 \ 7 \ 8$ $b_9 \ 7 \ 8$ $b_9 \ 7 \ 8$

No. 48. Dominant Minor 9th resolved on 3rd, in Minor Key.

(5)

a b a c a b a a b a b b b a

7 9 8 9 8 9 8

No. 49. The same in the Major Key.

(5)

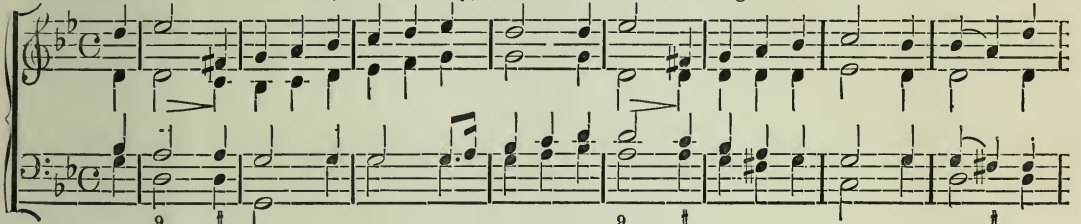
a a b a b c a b a b b b a b c a b a a b a

(9)



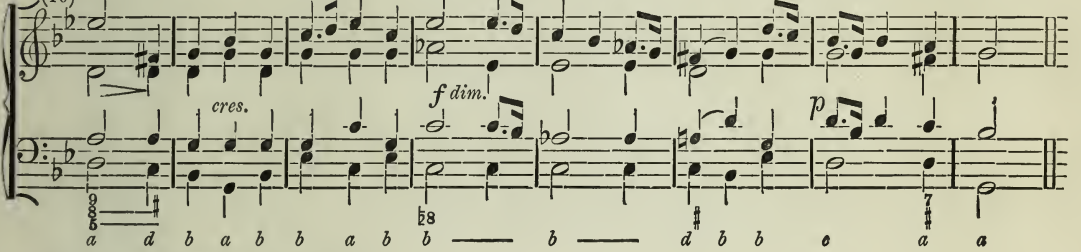
a a b a b c a b a b a a b c c c a a a

No. 50. Dominant Minor 9th, in Minor Key, resolved on 3rd when Root goes to 7th.



a a a a a c c a — b c c a b a a a c a a

(10)



a d b a b b a b b — b — d b b e a a

No. 51. The same in the Major Key.



a b a c a a a a a b a e a a d

(5)



b b o b d b d b o o o b b o a a

No. 52. Dominant Minor 9th resolved on Tonic in Minor Key.

p *sf*

a a a b a b a c a a c b a

(6)

cres. *f* *dim.* *p*

c b a e c d b d c a a a

No. 53. The same in the Major Key.

p *sf*

b c a b a c a a a a a b c

(6)

p *sf*

c b d b b a c b d c a a

No. 54. Supertonic Minor 9th resolved on Dominant Discord, in Minor Key.

p *sf*

a c a a c a a a a a c a a a a a a b b a

(6)

(9)

c a e b c c a d e d a e d e b a a d c a a

No. 57. The same in the Major Key.

a d a d a e a a c b a b e b c b e b c b o a

(10)

c b b b b c c b c c c a a

* The Supertonic Minor 9th is frequently thus written, a sharp of the note below, when it is alternated with the Major 3rd of the Tonic Chord. The false notation is more frequent when the chord is in the third or fourth inversion (*d e*) than when it is direct or in the first or second inversion.

No. 58. Tonic Minor 9th resolved on Dominant Discord, in Minor Key.

a a b c a b a a a a a a a v

Ewing Lectures.

(6)

b b d b b c a a d b a e c b b c a a

No. 59. The same in the Major Key.

a ——— b a b b a b c a a b a a

(7)

b b a b c a a b c a a a b a d

(14)

b a a e c a a c b e b a c a a a

No. 60. Tonic Minor 9th resolved on Supertonic Discord, in Minor Key.

a a a a a a a d d a e d b e o a e a

(8)

Figured bass notation for the organ part:

b7 # b7 5 b7 8
c b d b a a c c a c b
b9 b7 # b7 5 b7 5
e e d c b e a a

No. 61. The same in the Major Key.

[illegible]

No. 62. Minor 9ths on Dominant, Supertonic, and Tonic in opposition, in the Minor Key.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are written below the bass staff, aligned with the notes. The score consists of eight measures. The first measure has the lyrics 'a a', the second 'a -', the third 'a', the fourth 'b', the fifth 'a a', and the sixth 'e b'. The seventh and eighth measures are empty. The score is written on a single page with a decorative border.

(8)

8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1

(14)

8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1

(20)

8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1

(26)

8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1

CHROMATIC SENTENCES.

No. 63. The same in the Major Key.

Musical score for "The Rose Tree" by Franz Schubert, Op. 107, No. 3. The score is in 3/8 time, key of B-flat major, and consists of two systems. The first system includes a vocal line and a piano accompaniment with figured bass. The second system continues the vocal line and piano accompaniment. The vocal line is in a soprano range, and the piano accompaniment features a steady eighth-note bass line and a more melodic upper line. The score is marked with "cres." and "p".

No. 64. Dominant Major 9th resolved on Root, on 3rd, and on 3rd while Root goes to 7th.

9)

Handwritten musical score for 'The Rose Tree' in G major, 2/4 time. The score is written for voice and piano. The piano part features a rhythmic accompaniment of eighth and sixteenth notes, often beamed together. The voice part consists of a single melodic line. The lyrics are written below the piano part.

Lyrics:

a a a b a b c a e a d b a a a b a b a a

No. 65. Dominant Major 9th resolved on Tonic Chord.

a a a a b a a d b c b a c a b d b a b a c c a a

No. 66. Supertonic Major 9th.

a a a a b a a a a b c a a b c d b a c c a

(9)

a a b d b — a d b b a — b b c c a a

No. 67. Tonic Major 9th, in the Major Key.

a a b a a a c c a b a a b

(9)

a a a a a b b d b a d e e e c c a a

No. 68. The same in the Minor Key.

a a a a a b c a a d b b a c a a

No. 69. Chord of 11th resolved on 3rd, in the Minor Key.

a b a a a d c a a

No. 70. The same in the Major Key.

a c a b a a a a a a a a a a a a

[illegible]

(8)

sf

7 $b_9 7 5$ $b_9 5$ $b_9 7 5$ $11 7 5$ $b_9 7 5$ $b_9 5$ $b_9 7 5$ $11 7 5$ $11 7 5$

b c a a f d a d b c e c c d c b d c e

(15)

f

11 9 5 7 3 8 3 11 9 5 11 9 5

d b c c a a a a d a a d a

[illegible]

(6)

cres.

13 11 9 8 5 13 9 7 5 13 11 7 5 13 7 5

a a a b c a c a a e g b c a e b b a b b

No. 75. Chord of the Minor 13th resolved on a chord derived from another root, in the Minor Key.

13 8 5 13 8 5 13 8 5 13 8 5 13 8 5

a a a b c a c a a e g b c a e b b a b b

(7)

sf

13 8 5 13 8 5 13 8 5 13 8 5 13 8 5

a a a b c a c a a e g b c a e b b a b b

No. 76. The same in the Major Key.

* 13 8 5 13 8 5 13 8 5 13 8 5 13 8 5

a a a b c a c a a e g b c a e b b a b b

* The Dominant Minor 13th is frequently thus written, a sharp of the note below, when it is to be resolved on the Major 3rd of the Tonic.
Ewing Lectures.

(19)

a e b a c a a d b c b c d a a

No. 78. The Chord of the Augmented 6th, with Dominant for Primary, and Supertonic for Secondary Root.

a b b e a d g c a b b e c a b a b

(6)

b e a d b a a b a b b e

(11)

c a d †g b a o c e e e a

* See Day's "Treatise on Harmony," Part 2, Chap. X, Sec. 3. These figures (in thick Egyptian type) refer to the Secondary Root—C and F sharp are the 7th and 3rd of D (Secondary Root), while A flat is the 9th of G (Primary Root).

† This might also be figured as Suspension of Dominant over 1st Inversion of Tonic.

Ewing Lectures.

(16)

a c b a c e c c c a e a a

No. 79. The same in the Major Key.

a b a b e a d b c a a a b d c e

(8)

e a a b b e d b e a b a e

(15)

e c c a c a d b a b d c e c a a e

No. 80. Chord of Augmented 6th with Tonic for Primary Root, also with Dominant for Primary Root, and with Suspended 4th resolved on 3rd of Secondary Root,—in the Minor Key, in the Major Key with the same Signature, and in the Major Key of the same Tonic.

The musical score for No. 80, 'Chromatic Sentences', is presented in four systems. Each system consists of a right-hand part (treble clef) and a left-hand part (bass clef). The first system is in C minor, marked 'C MINOR.' and features a chromatic sentence in the right hand. The second system is in C major, marked 'C MINOR.' (likely a typo for C major) and continues the chromatic sentence. The third system is in E-flat major, marked 'E♭ MAJOR.' and continues the chromatic sentence. The fourth system is in E-flat major, marked 'C MINOR.' (likely a typo for E♭ major) and includes dynamic markings 'cres.' and 'dim.'. The score includes various musical notations such as notes, rests, and dynamic markings.

(21)

p

C MAJOR.

7 7 7 7 7 7 7 7
4 4 4 4 4 4 4 4

a e c g b a b b

(27)

b9 7 11 5 8 7 3
#3 #3 #3 #3 #3 #3 #3

a e c b a e

(33)

8 7 3 8 7 3 4 #3
#3 #3 #3 #3 #3 #3 #3

a e a a e a

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